

The Hymn

APRIL 1960



REGINALD HEBER
1783-1826

Volume 11

Number 2

The President's Message

THE SOCIETY'S NEW HYMNS

The question is often asked: How widely have the Society's new hymns been used? During its thirty-eight years, the Society has published exactly one hundred new hymns, the large majority of which have been recent. This Message is an attempt to outline the place that these hymns have come to occupy.

We turn first to the new hymnals, particularly those published in the 1950's. It should be realized that twenty-seven of the new hymns have been issued too late to be incorporated into any of these hymnals. This leaves seventy-three to be considered. It should also be realized that a substantial number of the seventy-three have been published after some of the hymnals have been prepared. This further reduces the possibilities. With these limitations in mind, we find that eighteen of the hymns are found in ten "standard" hymnals of the 1950's, appearing a total of thirty-three times. The range in the ten hymnals is from one to ten—the last being credited to the Evangelical United Brethren Hymnal. Most major hymnals have at least one.

We next turn to the files of the Society. Here we have a bulging file marked, "Copyright Permissions Granted." It contains over three hundred permissions for the use of the new hymns. These permissions cover a wide range—books, periodicals, musical settings, convention programs and local church bulletins—from all over the continent and abroad. Included are rights to translate Georgia Harkness, "Hope of the World," into German, French, Spanish, and several other languages.

It should be noted further that the Society has printed and sold many thousands of copies of the new hymns. These have been widely used. During the mid-1950's, the National Council of Churches, in cooperation with The Hymn Society, organized a large number of Bible Hymn Festivals at which the Society's new Bible Hymns were sung. Frederick Morley's, "O church of God united," has become the theme hymn for important groups. Henry Hallam Tweedy's, "Eternal God whose power upholds," which was published in 1929, has had wide acceptance both at home and abroad.

All this is a record of which the Society may be proud. It has special pertinence at this time because of the new hymn projects which lie ahead. The Stewardship Project is already in process. In early 1961 comes the Family Life Project and in late 1961 the Social Service Project. These are followed by a Missionary Project in early 1962. It is hoped that these will measure up to past efforts and produce additional hymns for the enrichment of the spiritual life of our day.

—DEANE EDWARDS

The Hymn

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The Editor's Column

"EMOTION BLENDING WITH THOUGHT"

George Eliot, writing to Lady Ponsonby in February, 1875, speaks of "the inward life of poetry—that is, of emotion blending with thought."

The hymn as poetry shares and reveals this inward life of emotion and thought. More than that, the hymn is intended to be sung and as a lyric must fulfill its function in song, once more blending the life of the mind and of the heart.

Much of today's discussion about objective and subjective types of hymns, about the danger of intellectualizing our hymn singing or emotionalizing it, about the relative values of the liturgical or evangelical hymn—all center in a one-sided concept of the hymn text itself, and of the function of sacred song.

For the Christian the inner life of the hymn must express a two-fold character awakening both the mind and the heart. In the Calvin Anniversary literature of 1959 available to the present writer, no one apparently has quoted his commentary on the familiar passages, I Cor. 14:15 and Col. 3:16 where reference is made to singing "with the understanding" and singing "with grace in your hearts to the Lord." Of the former, Calvin says that singing means the singing of psalms, an illustration of prayer. So he writes "He (Paul) sanctions the use of a spiritual gift in prayer but requires what is the main thing, that the mind be not unemployed." (Tr. John Pringle) Upon the latter, Calvin's comment is "We ought to sing from the heart, not just an external sound. Where heart and tongue are joined, the heart goes before the tongue." (Tr. John Pringle)

We recall that Calvin regarded the human voice raised in song to the praise of God as the highest expression of sacred music. The singing of metrical psalms in unison and unaccompanied was heard at St. Pierre in Geneva under the direction of Louis Bourgeois. The evidence we have descriptive of this singing and of the enthusiasm of the people of Geneva over the new psalmody is sufficient to indicate that heart and understanding were mingled in its performance.

Today's problem is not one of satisfying the emotions by singing one hymn, and the mind by singing another. It is a matter of dignifying our conception of the true hymn by requiring that it meet the high standard of poetry whose inward life is, once more, a blending of emotion with thought.

—RUTH ELLIS MESSENGER

Reginald Heber, Bishop of Calcutta

GRACE BRUNTON

Early Life

WILLIAM WORDSWORTH'S FAMOUS LINE, "The child is father of the man," seems specially applicable to his contemporary, Reginald Heber, Bishop of Calcutta. There is a consistency of behavior and character which runs through the whole of his life.

From his childhood Heber had a sincere faith in God. He was the son of the Reverend Reginald Heber, an Anglican clergyman, and his second wife, Mary Allanson. His father came of an ancient English family and had estates in Yorkshire and Shropshire. He taught his son to read from the Bible, and by seven the boy had studied it so well that, on one occasion, he was able to name the book and the chapter of a certain verse his father and two friends could not place. From his early days he prayed about anything that seemed important to him.

After five years at Whitechurch Grammar School he was sent to Neasdon, near London, to study with Mr. Bristow, a clergyman who took twelve pupils into his home. In 1800 he went to Brasenose College, Oxford. A college friend wrote later that the sprits of his youth found vent in humorous verse and mock heroic poems and he certainly showed a keen sense of the ridiculous at that time; but his mother knew he was as prayerful as he had always been. Though his gifts would have enabled him to take up other careers, he chose to enter the Church and in 1807 was appointed to the living at Hodnet in Shropshire. He remained there, an excellent parish priest, until he became Bishop of Calcutta in 1823.

The Parish Priest

Heber's religion was the motive power of his whole life, from his childhood in Shropshire to the day he dated his last sermon, "April 3rd 1826," and died suddenly in far off Trichinopoly. Other lifelong characteristics of Heber were his generosity and kindness. When he was a boy, his parents had to stitch his pocket money into his coat to prevent him giving it away on his journey to Mr. Bristow's home. In Hodnet he gave immediate assistance whenever he heard of someone in need, and later made inquiries to see if more was required. He was always ready to give practical help, either to parishioners or to people he met on his travels. When an epidemic of "putrid sore throat" (diphtheria?) struck Hodnet, Heber went from house to house taking food for the sick and comfort for the dying. For some weeks he seemed

immune but after he visited the Poor House with its many victims, he was so seriously ill that he nearly died. His kindness made him considerate to his tenants and he postponed or excused payments when they were in difficulties. His wife felt that sometimes people took an unfair advantage of his generosity. "The wisdom of the serpent," she wrote, "was almost the only wisdom in which he did not abound."

Although Heber was against intense personal emotion being expressed in hymns, he was nevertheless a warm-hearted man. In Mr. Bristow's home he met his great friend, John Thornton, to whom he remained deeply attached all his life. As the years passed he acquired a number of intimate friends, both men and women. In 1809 he married Amelia Shipley, daughter of the Dean of St. Asaph. They were very happy together. When he was traveling in India, he wrote some touching lines to her beginning, "If thou wert by my side, my love." Their first, long-wanted child was born in 1818, and it was a bitter blow when she died six months later. Heber's letters to John show how deep was his sorrow at her death. Though in the funeral hymn he wrote then, "Thou art gone to the grave!" he avoided personal references, some lines seem suggested by the loss of his child.

All his life Heber wrote poetry. At seven he translated the fables of Phaedrus into English verse. When as a schoolboy he was asked to write about Napoleon's defeat at the Battle of the Nile, he composed a poem which was afterwards published as "The Prophecy of Ishmael." At Oxford he won a prize for a Latin poem, "Carmen Seculare." His Newdigate prize poem, "Palestine," was well-known for much of the nineteenth century, and was set to music as an oratorio by Dr. Crotch. The scriptures, classical and medieval stories, natural scenes, all provided subjects which seemed to him "to slide into poetry." Even in his overcrowded years in India he wrote a few poems as he traveled. Much that he wrote is now forgotten. It is for a number of fine hymns that he is remembered today.

The Hymn Writer

Many years before Heber's time, hymns had been used freely in Nonconformist Churches, but at the beginning of the nineteenth century they were still illegal in the Church of England. Anglican congregations were supposed to sing only the *Old* and *New Version* of the Psalter.

Heber began to write hymns because he felt the need for them in his own parish. For a time, he used the *Olney Hymns* written by John Newton and William Cowper for the week-day services. Other clergymen had compiled hymnbooks for the use of their parishioners. In his

letter to the Bishop of London asking him if the Archbishop of Canterbury would give him authority to publish his hymnbook, Heber wrote, "I began this book with the intention of using it in my own Church, a liberty which I need not tell your lordship, has been, for many years back, pretty generally taken by the clergy, and which, if custom alone were to be our guide, would seem already sufficiently authorised." He continued that he had examined many of these unauthorised hymnbooks and was "scandalised" at the quality of hymns contained in them. He felt strongly that hymns were a powerful attraction to the "lower classes," and so he urged that it was more practicable for the Church to *regulate* the liberty that had been assumed, rather than take it away.

In June, 1821, the Bishop of London wrote that authority would not be granted by the Archbishop of Canterbury, but he ended his letter: "You have no reason to be frightened by difficulties and I am persuaded that whatever you may think proper to publish, will both deserve and obtain applause."

Heber planned a series of hymns that would blend harmoniously with the Liturgy. They were to be written on subjects chosen from the Gospel or Epistle for each Sunday in the year and were to be sung after the Nicene Creed. At that time, before the publication of Keble's *Christian Year*, the idea was new. Heber was prepared to include certain previously written hymns of which he approved, and he asked his friends, Henry Hart Milman, Sir Walter Scott and Robert Southey, to write original hymns for some of the Sundays. He also wanted hymns for special days and occasions.

Heber's plan was ambitious and its difficulty can be gauged by some of his few failures. The Gospel for the First Sunday after Trinity is the parable of the Rich Man and Lazarus, and the following is part of the first hymn for that day:

Room for the proud! Ye sons of clay,
From far his sweeping pomp survey,
Nor, rashly curious, clog the way
His chariot-wheels before!

This is a vivid dramatic poem based on the parable but it is not a hymn. It could not be sung in praise or prayer to God, nor does it lift the soul to worship. The same could be said of his tender poem for Innocents Day which begins with the words:

Oh, weep not o'er thy children's tomb,
O Rachel, weep not so!

But, with the limitations imposed by such a scheme, the wonder is, *not* that he had a few failures, but that he wrote so many hymns which today are sung all over the world.

One of the finest of all Heber's hymns is "Holy, holy, holy! Lord God Almighty." It was written for Trinity Sunday. Its inspiration and some of its phrases come from the fourth chapter of Revelation—John's picture of the Creator resplendent in heaven. It was first published in *A Selection of Psalms and Hymns for the Parish Church of Banbury* (3rd Ed., 1826). All the major hymnals of the United States and Great Britain contain this hymn. It is deservedly famous for it inspires worship in its purest form and is an unsurpassed expression of adoration of the Trinity.

Heber's hymns show some of the characteristics of the work of contemporary English poets. "The Son of God goes forth to war," his splendid hymn for St. Stephen's Day, is reminiscent of some of the lyrics of Sir Walter Scott. His use of freer rhythms marks the change that the Romantic Revival brought to English poetry. Not everyone approved of the style of his hymns. "Brightest and best of the sons of the morning," written for Epiphany, offended a number of people because its meter suggested a solemn dance. It was excluded from the early editions of *Hymns Ancient and Modern*. Its well-chosen words, together with its pleasing lilt, make it very popular today.

Heber, like Wordsworth, had a great love of nature and a desire to portray its beauty in words. A great favorite for many years was "By cool Siloam's shady rill" which was written for the First Sunday after Epiphany. The Gospel for that day is Luke's story of Jesus in the temple with the doctors. This is a pleasing children's hymn but by no means his best portrayal of nature.

"I praised the earth in beauty seen" is much more beautiful, but it is not as well known as it deserves to be. It is found in the *Episcopal Hymnal 1940* but in no other major American hymnbook. The best of Heber's nature hymns, "When spring unlocks the flowers to paint the laughing soil" is practically unknown in America. It seems to have been forgotten in Britain until its inclusion in two hymnbooks of which Percy Dearmer was joint editor, *The English Hymnal* (1906) and *Songs of Praise* (1925):

When spring unlocks the flowers to paint the laughing soil,
When summer's balmy showers refresh the mower's toil,
When winter binds in frosty chains the fallow and the flood,
In God the earth rejoiceth still, and owns her Maker good.

Among the hymns for special days and occasions are three short ones that are very well known. The Communion hymn, "Bread of the world, in mercy broken," is like a jewel; it concentrates much light and beauty in a small space. The introit, "O most merciful!" (six short lines to be sung between the Litany and the Communion Service) was described by Percy Dearmer as "of great musical as well as devotional value." The third, "God that madest earth and heaven," was written when Heber first heard the Welsh tune *AR HYD Y NOS* for "All through the night." Unfortunately it has become the custom to link these eight lines with another eight written by Archbishop Whately.

The most famous of all missionary hymns, "From Greenland's icy mountains," was written by Heber in 1819. He was staying with his father-in-law, Dr. Shipley, who was going to preach a sermon in Wrexham Church in aid of the Society for the Propagation of the Gospel. On the day before, he asked Heber if he could write a missionary hymn to be sung during the service. Heber withdrew to a corner of the room and in twenty minutes wrote the first three stanzas. Dr. Shipley looked over his shoulder and said they were sufficient but Heber said that another stanza was necessary to complete the hymn.

Few other hymns have such a strong missionary appeal but there has been much discussion about the second stanza beginning "What though the spicy breezes, Blow soft o'er Ceylon's isle." The word "Ceylon" does not fit well into the second line and, though Heber changed it later to "Java," most books have kept "Ceylon." The inhabitants of that lovely island have protested that they are not more "vile" than other people. In the *Companion to Congregational Praise* (London, 1953) Dr. K. L. Parry says: "This justly popular missionary hymn is greatly improved by the omission of the second verse with its rather disparaging reference to non-Christian religions." Would Heber have agreed, after his visit to Ceylon a few years later? From there he wrote to his mother: "Christianity has made a greater progress in this island than in all India besides. . . . I have confirmed, since I came to the island, three hundred and sixty persons, of whom only sixty were English, and in the great Church at Colombo I pronounced the blessing in four different languages—English, Portuguese, Singhalese and Tamil."

The Bishop of Calcutta

When Heber wrote his missionary hymn, no one expected him to go to India. It seemed probable to his friends that he would one day be offered a bishopric in England. In 1812 he had been made a Prebendary of St. Asaph. Three years later he was appointed Bampton

Lecturer, the following year he became Preacher to Oxford University, and in 1822 Preacher of Lincoln's Inn. He was also well known for his biography of Jeremy Taylor.

Heber had always been warmly interested in missionary work. He subscribed to several missionary societies, preached missionary sermons, and helped where he could, "without," he wrote to his wife, "ever looking to anything beyond the privilege of assisting at a distance those excellent men who were using their talents for the advancement of Christianity." William Carey, the cobbler, had been conscious of a compelling call which led him to do a magnificent work in India for over thirty years. But no such call came to Heber.

In 1822, when Bishop Middleton of India died, the recommendation of his successor was in the hands of one of Heber's friends, the Right Honorable Charles William Wynn, President of the Board of Commissioners for the Affairs of India. In December, 1822, he wrote to Heber, "I cannot expect and certainly do not wish, that with your fair prospects of eminence at home, you should go to the Ganges for a mitre." He then asked Heber to recommend someone else and ended "if you were not destined, I trust, to be still more usefully employed at home, I should confer the greatest blessing upon India in recommending you."

Heber replied that after reading missionary reports, he had sometimes been tempted to wish himself Bishop of Calcutta, but family responsibilities prevented him considering the offer. He suggested that the see should be divided among the three archdeacons already there. This suggestion was turned down because it would take two and a half years to bring the three back for consecration. Wynn again stated that Heber should remain in England, but if he wanted to go, he (Wynn) "must not deprive the millions of India." Heber had been discussing the matter with his wife and relatives and had been considering the welfare of his little daughter Emily (b. 1821). Medical advisers said he would have to bring her back in seven years and that would be too short a time to do much good. "I would run this risk cheerfully," he wrote to his wife, "if I thought my call to India was clear, or my services there necessary to the good cause." When Heber wrote a definite refusal, Wynn replied "I cannot refrain from expressing the gratification which I feel at your remaining in this country and my conviction that in your place I should have decided as you have done."

In the biography of her husband, Mrs. Heber throws light on his final decision. "His letters prove the conflict of his mind at this period," she wrote, "but no one except the editor (herself) can be a witness to

the earnestness of his prayers for guidance in the course which he was now to pursue; to his distrust of the motives that led him to decline the appointment, and to his struggle between a sense of what he believed to be his duty and his apprehensions for his wife and child (for of danger to himself he thought not)." Heber was so unhappy when he felt he had rejected the hard path of duty, that Mrs. Heber suggested he should retract. He made arrangements for Emily when she had to return to England, and then wrote to Wynn that he wished to go to India.

In June 1823 Heber set sail for India. He was assuming responsibility for a very large diocese. There were arrears of work awaiting him, and he had to contend with difficulties of language as well as a tropical climate. He was always industrious and did not spare himself, nor was he content to conduct Church business from a distance. He served less than three years but he took several long journeys going as far as Bombay in the west and Ceylon in the south. Twice he was ill as he traveled and he died during his itinerary in South India. He visited many churches preaching sermons and confirming both English and Indians; he cheered and encouraged missionaries and inspected Christian schools. He was still the same generous, kind friend to all in distress as he had been in Hodnet. During the month before Heber died, his chaplain wrote home and described the Bishop visiting a sick man while his carriage waited to take him to Trichinopoly. Then he added, "You will not wonder that I should love this man, seeing him as I see him, fervent in secret and individual devotion, and at one hour the centre of many labours, the apostle of many nations, at another snatching the last moment to kneel by the bed of a sick and dying friend, who but a fortnight ago, was a perfect stranger to him." (Smith, George, *Bishop Heber*. London, 1895, p. 325.)

It is impossible to appraise Heber's work in India but it can be said that his brief episcopate was memorable for several reasons. He completed and established Bishop's College for the higher education of Indians. He ordained the first Indian parish priest. Believing that educated Indians should be employed in the higher Civil Service, he worked for the repeal of part of the 1793 India Act which said that only Europeans could hold public office with a salary of over £500 per annum. There is no doubt that overwork and frequent exposure to the Indian sun caused his death at the early age of forty-three. His sorrowing widow appealed for the division of the see of Calcutta, asserting that "three invaluable lives have already fallen by this kind of voluntary martyrdom."

A Hymn Tune Index

DAVID N. JOHNSON

THERE HAVE BEEN RECENT manifestations of the ever-growing interest in hymnody, such as the reprint of the Julian *Dictionary*, a number of hymnal companions, several index-type reference projects, and some popular and very literate hymn survey books.

Among the reference works, however, there has been one unfortunate omission: we have lacked a systematic index of hymn tunes, arranged in musical order. It is true that there have been melodic indices (Dr. McCutchan included one, for example, in his *Hymn Tune Names*). Yet there has been a need for an entire index featuring tunes and based specifically upon them. One would expect it to include complete tunes, in regular musical notation, arranged in order according to some sort of "musical alphabet."

Such an index would be a reference work, serving primarily as a research tool. The layman with but a slight acquaintance with hymnody might not find it vivid reading; moreover it would have little "browsing" interest except for those with a strong hymnic curiosity. But it would have a real function as a tool aiding in investigation and research.

II

Two years ago Alfred University made available a grant for the purpose of exploring the possibilities and, if reasonable, compiling an index. At that time Dr. Edwards commended the project to the Tune Index Committee the members of which contributed very generously of their time, recommendations, and most helpful assistance, in the organizing, selection, format, and presentation of the materials.

Our first step was to examine some of the difficulties one might expect to encounter. The first difficulty, readily foreseen, centers in the magnitude of the work. A hymn tune index, to be literally complete, must include all extant and available hymn tunes. But an undertaking of such mammoth proportions had to be rejected, because we faced limitations of time, funds, clerical assistance necessary in many aspects of so large a project, and numerous other obstacles. As an alternative, it was felt that the usefulness of the index might not be seriously curtailed if a limited number of carefully chosen source hymnals were selected, from which its tunes would be derived. The dimensions of the index would then be brought down into the realm of immediate reality; its scope would be modest (indeed, one might

wish to call it a "pilot index"); and it could be completed and made available in a reasonable length of time.

After considerable thought, we decided to limit our source hymnals, for the most part, to certain hymnals in wide usage today and, in the main, recently published. This decision meant, inevitably, the loss to us of a long-term picture of historical and evolutionary trends in hymn tune growth and development; but the line had to be drawn somewhere and we were willing to sacrifice the vista of the past for the immediacy of the present in current trends, tendencies, and directions—which, we hoped, would be revealing and meaningful.

We finally selected fifteen hymnals, and decided to include in the *Index* every tune found in one or more of the fifteen sources (excluding tunes appearing only as responses or in appendices). The fifteen source hymnals are: *Baptist Hymnal*, 1956; *Congregational Praise*, 1951 (Congregational Union of England and Wales); *The English Hymnal*, 1933; *The Hymnal*, 1941 (The Evangelical and Reformed Church); *The Hymnal*, 1933, (Presbyterian Church in the U. S. A.); *The Hymnal* 1940 (Episcopal); *The Hymnbook*, 1955 (Reformed Church in America and United Presbyterian Church of North America); *Hymns Ancient and Modern Revised*, 1950; *Hymns of the Spirit*, 1937 (Unitarian and Universalist); *The Lutheran Hymnal*, 1941 (Evangelical Lutheran Synodical Conference); *The Methodist Hymnal*, 1939; *The New Church Hymnal*, 1937 (an interdenominational hymnal); *Pilgrim Hymnal*, 1958 (Congregational); *Service Book and Hymnal*, 1958 (The Lutheran Church in America); and *Songs of Praise*, 1932 (Revised and enlarged edition).

Although it was our intent, as stated above, to include every tune (except those appearing only as responses or in appendices), we recognized that because of copyright restrictions some few tunes would perhaps have to be omitted.

A second difficulty encountered in the organization and compilation of a tune index centers in the problem of developing a "musical alphabet" system, or logical order of tunes, so that the sequence of musical entries is organized in such a way that a person using the index can find the tune he desires readily and without difficulty. We chose the following system, which appears to be logical and understandable: instead of using an alphabet of letters, we employ an "alphabet" of notes, beginning with the lowest ("do") and going up through "re," "mi" and so forth. Thus the tunes appearing first are those beginning with "do," which would normally be considered the "A" of a tonal alphabet. We then use the second note of a tune to continue to determine its sequence in the listing: the lowest note

ranks first, and we continue from there on up to the highest. And so with the third note, and the fourth, and as many as are needed to determine the tune's proper order in the index. We disregard key signature and rhythmic organization (just as we would regard only letters, not accent and number of syllables, if we were alphabetizing words). Where we use letters as symbols, the English method of solmization known as "Tonic Sol-fa" is employed. (See the *Harvard Dictionary of Music* for information on this system.)

In order further to facilitate use of the *Index*, tunes are divided into three separate categories: (1) major; (2) minor, modal, and others; and (3) plainsong.

III

Work has been in progress on a *Hymn Tune Index* as described above, and it is now almost complete; a few copies in a "loose-leaf" edition will soon be available for examination. Some of the purposes we foresee for this *Index* are as follows:

First, use of the *Index* will enable anyone knowing the tune under consideration (or recalling only its initial phrase) to find the complete tune, any variants which appear, the composer, source, and pertinent dates, if available, and tune name(s) ordinarily used with it.

Second, the *Index* will reveal which of the fifteen source hymnals contain the tune, how many times it is used in each hymnal and on what pages it appears, what hymns appear in association with it in each case, and the authors thereof.

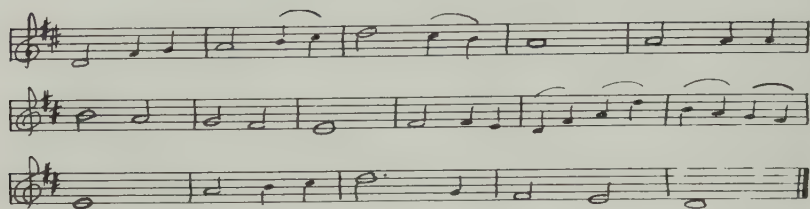
Third, any descants and other special arrangements or musical treatments will be indicated, by the hymnals in which they appear and the page numbers.

Fourth, cross-references will broaden the use of the *Index* in many ways. For example: (1) a user knowing only a tune name can locate the tune (or tunes) associated with it, together with composers, hymns, and other data. (2) An index of the first lines of hymns will reveal to a user which of the source books contain a certain hymn, what tunes are to be found connected with it, which are most often used (most popularly associated with it), and other information. (3) A composers' index, and an authors' and translators' index will also be useful. As a point of interest, these indices will enable users to notice any significant comparative trends between and among the source hymnals, such as number of tunes by specific composers, and so forth.

d m f

DUKE STREET

L. M.



Composer: John Hatton (d. 1793). Appeared first in Boyd's *Select Collection of Psalm and Hymn Tunes* (1793).

Abide not in the realm of dreams. William Henry Burleigh (1812-1871) H of Spir 297

Awake, my tongue, thy tribute bring. John Needham (d.c. 1786)
Bap 24

Come, let us tune our loftiest song. Robert A. West (1809-1865)
Bap 128; Meth 21

Fight the good fight with all thy might. John S. B. Monsell (1811-1875) Con 512; HA&M 304; SP 491*

Fling out the banner! let it float. George W. Doane (1799-1859)
HA&M 268

From all that dwell below the skies. Isaac Watts (1674-1748); anon.
Ps. 117; Meth 17; New Ch 6; SB&H 429

Give to our God immortal praise. Isaac Watts
Con 9*; SB&H 441

The heavens declare Thy glory, Lord. Isaac Watts
Bap 187

I know that my Redeemer lives. Samuel Medley (1738-1799)
Luth 200; SB&H 387

Jesus shall reign where'er the sun. Isaac Watts
Bap 116; E&R 371; Hymbk 496; H40 542; Luth 511; Meth 479;
New Ch 381; Pilg 202; Pres 377; SB&H 307

Now to the Lord a noble song. Isaac Watts
Bap 19

O God, above the drifting years. John W. Buckham (1864-1945)
E&R 377; Pilg 297

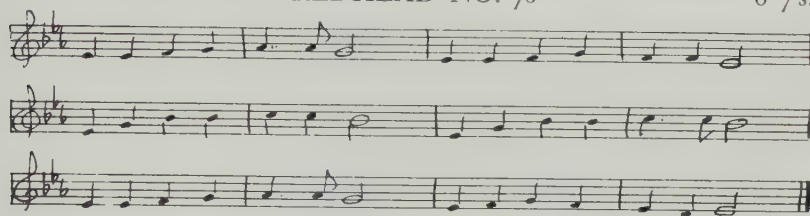
O God, beneath Thy guiding hand. Leonard Bacon (1802-1881)
E&R 436; H of Spir 369; Hymbk 523; H40 148; Meth 493; New Ch
435; Pilg 438; Pres 462

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REDHEAD NO. 76

6 7's.



Composer: Richard Redhead (1820-1901). It appeared in his *Church Hymn Tunes, Ancient and Modern* (1853). Also called GETHSEMANE, PETRA, AJALON, ST. PRISCA.

By Thy birth and by Thy tears. Robert Grant (1785-1838)
Meth 207

Chief of sinners though I be. William McComb, 1864
Luth 342

Go to dark Gethsemane. James Montgomery (1771-1854)
Bap 105; E&R 144; Hymbk 193; H40 70; Luth 159; Pilg 158;
SB&H 78

God, be merciful to me. ~~The~~ *Psalter*, 1912
Hymbk 282

Gracious Spirit, dwell with me. Thomas T. Lynch (1818-1871)
E&R 192; Hymbk 241; Pilg 245; Pres 214

Resting from His work today. T. Whytehead (1815-1843)
HA&M 127

Rock of ages, cleft for me. Augustus M. Toplady (1740-1778)
Con 477; E&R 218; Eng 477; HA&M 210; H40 471; Pilg 359; Pres
237; SB&H 379; SP 636

Throned upon the awful tree. John Ellerton (1826-1893) Luth 174

DUKE STURRET (*cont'd.*)

O Lord, Thou art my God and King. *The Psalter*, 1912; Ps. 145
Con 743; Hymbk 5 (different hymns: only first lines identical)

Pour out Thy Spirit from on high. James Montgomery (1771-1854)
Eng 167; SP 298

Unto Thy temple, Lord, we come. Robert Collyer (1823-1912)
H of Spir 14

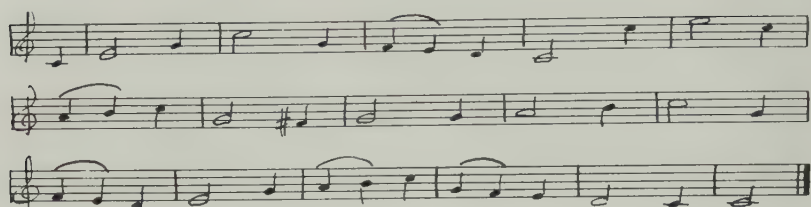
We bid thee welcome in the name. James Montgomery
E&R 350

Ye Christian heralds! go, proclaim. Bourne H. Draper (1775-1843)
Bap 459

d m s

DEUS TUORUM MILITUM

L. M.



Source: Grenoble Church Melody (this is a "French Church Melody," a class of tunes derived basically from plainsong but, by the 17th Century, metricized. It will be noted, however, that the opening phrase departs altogether from the plainsong idiom, as do certain intervals in the other phrases). The date is uncertain; this melody may be from an Antiphoner of 1753. The present arrangement of the tune appeared in 1906, in the *English Hymnal*. Also called GRENoble.

Arm of the Lord, awake, awake! Charles Wesley (1707-1788)

Con 499

Eternal Father, Thou hast said. Ray Palmer (1808-1887)

Con 335

God help our country to be strong. Amos R. Wells (1862-1933)

E&R 438

The Lamb's high banquet called to share. Latin, 7th C. (Tr. J. M. Neale and others) HA&M 129

The Lord is King! lift up thy voice. Josiah Conder (1789-1855)

Hymbk 83

O God, Thy soldiers' crown and guard. Latin, 6th C. (Tr. J. M. Neale) Eng 181

O Jesus, Lord of heavenly grace. Ambrose of Milan (430-497) (Tr. John Chandler) Con 587

O love, how deep, how broad, how high. Latin, 15th C. (Tr. Benjamin Webb) H40 344; Pilg 150

Ring out the old, ring in the new. Alfred Tennyson (1809-1892)

Hymbk 526; New Ch 448

Ring out, wild bells, to the wild sky. Alfred Tennyson

H of Spir 149; Pilg 453; SP 633

We sing the praise of Him who died. Thomas Kelly (1769-1854)

SB&H 494

Narayan Vaman Tilak

MARY S. MARSHALL

NARAYAN VAMAN TILAK, author of "One who is all unfit to count," (Presbyterian *Hymnal*, 1933, No. 234; *Pilgrim Hymnal*, 1958, No. 330) was the great Christian poet of Western India. He was born in Karazgaon, a village near the west coast, south of Bombay in 1862. His parents were Chitpawan Brahmans, usually reckoned the highest branch of all Brahmans. This brilliant stock includes many whose names are famed in Christian annals. Among them, perhaps the best known was Pandita Ramabai.

I first knew Mr. Tilak in 1900 when he became my first instructor in the study of the Marathi language. From him, I first learned to form and pronounce the Sanskrit characters. His wife Lakshmibai, also a gifted poet of exceptional ability, survived Mr. Tilak many years and worked to complete his poetic Life of Christ known as the *Christayan* in Marathi.

His mother seems to have been the chief influence that guided him and moulded his life and character. From her, too, he attributed his poetic gifts, for she was a gifted writer. She was a very devout woman, and while a firm believer in the Hindu faiths, earnestly sought to teach Narayan the fear of God and service of his fellow men.

Her father, a Sadhu, was the boy's constant friend and companion, and when the lad was quite small they would spend hours daily in the jungle singing religious lyrics.

Tilak's father was a great believer in astrology, so at the birth of each child (there were seventeen born), he would find its horoscope. Finding that Narayan was born under evil stars and destined to forsake the faith of his fathers led to an utter indifference to the boy.

His mother having died when he was about eleven, Narayan went to live with families who befriended him. He was an apt student and soon distinguished himself in Sanskrit. When it was suggested that he should learn English, he was told to "Get an English dictionary and start on that." Narayan began to commit to memory thousands of words from "A" onwards.

When half way through he went to his headmaster, eager for more thorough instruction. He was asked, "How much English have you learned?" "As far as M" was his reply.

When Narayan was eighteen years old, his people arranged for his marriage with a Brahman girl of eleven. As she was but a child he left her with her people and amid much unrest continued his

studies, and then for a time adopted the life of a Sadhu or ascetic. Concerned about his Motherland, he was dissatisfied with the religions of her various people. He favored Buddhism, and considered founding a new religion based on love to God and Man.

About this time he was traveling by train when he found himself in a small compartment with a European gentleman. They engaged in conversation and discussed Sanskrit poetry and literature. When Tilak was asked his attitude toward religion, he told his companion his ideas concerning the need of a new religion based on love. His companion surprised him by saying that Christianity was a religion that met that requirement. For hours they talked and after a prayer on the train he gave him a copy of the New Testament and said, "Young man, God is leading you. Study the Bible and the Life of Jesus and in two years you will surely be a Christian." They parted, never to meet again, neither learning the name nor destination of the other.

Two years later, Tilak after much serious deliberation, was baptized in Bombay. The whole Brahman community was against him, and his wife and small son were sent to live with relatives. She had begged her husband not to take the step and after his baptism, she planned to jump into the river. She offered Brahman priests jewelry worth 4,000 rupees to receive him back. An attempt was made to poison him, but his life was spared. Five years passed before his wife and child rejoined him. When she was convinced of the truth of the Gospel message she and the little son were baptized.

Mr. Tilak worked for many years in connection with the Mission under the American Board (Congregational) and as years passed, his exceptional gifts were realized. More than any other, he contributed to the hymnology of the Christian Church among the Marathi speaking people, being the author of more than three hundred original hymns, and many translations.

About two years before his death in 1919 he felt led to abandon all assured salary, and with his wife and two dependent children, become a Christian Sanyasi. He established a Christian brotherhood to include both baptized and unbaptized believers. The members of this brotherhood, known as "God's Darbar," pledged themselves to follow Jesus Christ as their Guru (leader) and to meditate upon His life and character, "to think with Him and to work with Him," to pray to God in the morning, at noon and at night. The Darbar vow is as follows:

Like Thee, O Christ, I will remain poor.

Like Thee, I will serve.

Like Thee, I will be the friend of all, the enemy of none.
 Like Thee, I will ever be ready to be nailed to a cross.
 Like Thee, I will strive to do fully the will of God.
 Like Thee, I will love all mankind.
 In the strength of faith I will abide in Thy Presence,
 Thy world and mine shall be one. I will strive after Thy
 likeness,
 And finally, being invited to Thee by my own personal ex-
 perience
 I will prove to be true that saying of Paul, the chief of saints:
 "Ye died, and your life is hid with Christ in God."

Editor's Note: For information on the Tilaks, Narayan and Lakshmibai, see Tilak, Lakshmibai, *I Follow After* (autobiography). Oxford Un. Press, 1950; Winslow, J. C., *Narayan Vaman Tilak*. Calcutta, Association Press, 1923.

Among Our Contributors

MISS GRACE BRUNTON of London, England, whose article on Horatius Bonar appeared in *THE HYMN*, October, 1958, writes on Reginald Heber at the request of the Editors.

DR. CHARLES L. ATKINS of Northford, Connecticut, who has already contributed generously to *THE HYMN*, is a well-known hymnologist of the Congregational Church.

DAVID N. JOHNSON, M.MUS., PH.D., A.A.G.O. is Professor of Music and Chairman of the Department of Music, Alfred University, Alfred, N. Y. and Director of Music of the Union University Church, Alfred, N. Y.

DR. MARY STEWART MARSHALL (Mrs. A. W. Marshall), formerly a medical missionary in the Western India Mission, 1900-1934, now lives in retirement in Berkeley, California. We are indebted to the late Reverend Stanley Hunter, D.D. of Berkeley, who first called our attention to Mrs. Marshall's notes on Tilak.

IN MEMORIAM

We announce with sorrow the death of Canon George Wallace Briggs, December 30, 1959. In 1933 he wrote

We know in part: enough to know
 To walk with Thee, and walk aright;
 And Thou shalt guide us as we go,
 And lead us into fuller light,
 Till, when we stand before Thy throne,
 We know at last as we are known.

“The Lamentation of a Sinner,” 1560

OUR OLDEST ENGLISH HYMN

CHARLES L. ATKINS

PRESENT-DAY HYMNAL EDITORS, generally speaking, carefully check the origins of hymns and tunes and follow the author's words when practicable. This is in pleasant contrast with the usage of a century and a half ago, when a hymnal compiler would make a simple matter of this part of his work. Any hymn or stanza of a hymn that appealed to him could be included in his volume and, if the author's wording did not suit, it could easily be changed. As far as the ascription of authorship was concerned, any name, or part of a name, or initials, or just nothing at all would serve. After all, it was the hymn, not the author, that was important.

When compilers did not put names to hymns, they were often far from the mark. Charles Wesley was perhaps the greatest sufferer in this way, but he was not alone in his suffering. Dr. Benson, in *The English Hymn* speaks of one editor's "astounding ignorance of geography," and the term "Smith's Coll." or "Jones' Coll." covered much unwillingness to discover who did write any particular hymn.

Present-day editors are careful to check with originals where possible, or with authenticated copies. Author's names, nationalities, birth and death dates, and dates of composition are given only after meticulous research. Of course, there are a few wanderers left—"Away in a manger" is still occasionally credited to Luther, and some others have vague ascriptions. *

The new *Pilgrim Hymnal* is a good instance of this care, and dates and authorship are noted in most instances. Alterations and abridgments are acknowledged. This very care brings up an interesting question concerning the age a hymn must attain before these rules may be eased. This hymnal includes what is probably the oldest English hymn in current use. It first appeared in a partial version of Sternhold & Hopkins *Psalter* in 1560, signed "M." and entitled "The Lamentation of a Sinner." Julian believes that "M" stands for John Marckant and this conclusion is generally accepted. The hymn was one of a group attached to the psalms themselves and maintained its position so long as the *Old Version* was in use. In the copy that lies before me, dated 1584, it consists of five stanzas of eight lines each and one of four. Perhaps the author intended to write four more lines, for he has numbered every fourth line, but includes no number 11, just 1 to 10, then 12. The tune, too, is an eight-line tune.

In the Sixth Edition of the *Supplement to the New Version*, Marckant's hymn is altered somewhat and shortened, now being in four eight-line stanzas and one four, plus a Doxology. Dr. Dearmer feels that the change from a third-person plea to one in the first person (stanza 1) is no improvement.

Bishop Heber was not altogether satisfied with either *Old Version* or *New Version*, so he wrote it again, now in three eight-line stanzas.

The *Pilgrim Hymnal* has a three stanza arrangement, twelve lines altogether, that does not agree with any of the fore-going in all particulars. Perhaps instead of ascribing, as it does, to "John Marckant, 16th Century," it should be "John Marckant, 1560; *Supplement to the New Version*, 1708; alt. and abr."

Since the hymn is interesting in its old form and not easy of access, it is here copied: the *Old Version* from the 1584 copy as said, and the *New Version* from the 10th Edition (n d) of the *Supplement*.

Old Version

O Lord turne not away thy face
 from him that lyeth prostrate;
 Lamenting for his sinful life
 before thy meſcy gate.
 Which gate thou openest wide to those
 that do lament their sinne,
 Shut not that gate against me Lord,
 but let me enter in.

And call me not to mine accountes,
 how I have lived here;
 For then I know right well O Lord,
 how vile I shall appeare.
 I neede not to confess my life,
 I am sure thou canst tell:
 What I have bene, and what I am
 I know thou knowest it well.

O Lord thou knowest what thynges be past,
 and eke the thynges that be;
 Thou knowest also what is to come,
 nothing is hid from thee.
 Before the heavens & earth were made
 Thou knowest what thynges were then:
 As all thynges else that hath bene since,
 among the sonnes of men.

And can the thynges that I have done
 be hidden from thee then?

THE HYMN

Nay, nay, thou knowest them all (O Lord)
 where they were done and when.
 Wherefore with teares I come to thee,
 to begge and to entreat:
 Even as the child that hath done evill,
 and feareth to be beat.

So come I to thy mercy gate,
 where mercy doth abound:
 Requiring mercy for my sinne,
 to heal my deadly wound.
 O Lord, I neede not to repeat,
 what I do beg or crave:
 Thou knowest O Lord, before I aske,
 the thyng that I would have.

Mercy, good Lord, mercy I aske,
 this is the totall summe;
 For mercy Lord is all my suite,
 Lord let thy mercy come.

New Version

O Lord, turn not thy face from me,
 who lie in woful state,
 Lamenting all my sinful life
 before thy Mercy Gate:
 A Gate that opens wide to those
 that do lament their Sin:
 Shut not that Gate against me, Lord,
 but let me enter in.

And call me not to strict Account,
 how I have sojourn'd here:
 For then my guilty Conscience knows
 how vile I shall appear.
 I need not to confess my Life
 to Thee, who best can tell
 What I have been and what I am:
 I know thou know'st it well.

The Circumstances of my Crimes,
 their Number and their Kind,
 Thou know'st 'em all, and more, much more
 than I can call to Mind.
 Therefore, with Tears, I come to beg
 of my offended God,
 For Pardon, like a Child that dreads
 his angry Parent's rod.

So come I to thy Mercy Gate,
 where Mercy doth abound,
 Imploring Pardon for my Sin,
 to heal the deadly Wound.
 O Lord, I need not to repeat
 the Comfort I would have:
 Thou know'st, O Lord, before I ask,
 the Blessing I do crave.

Mercy, good Lord, Mercy I ask;
 this is the total sum:
 For Mercy, Lord is all my Suit,
 Lord, let thy Mercy come.

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be glory; as it was, is now,
 and shall be evermore.

RECORDINGS OF HYMNS

CATHOLIC HYMNS (thirteen hymns); The Choir of Old St. Mary's Seminary, Rev. Eugene A. Walsh, S. S. (director), James M. Burns (organist), *Boston B-601*.

These works are sung with really exquisite mellifluousness and smoothness by a fine male choir. Most of the arrangements are by Rev. Richard Ginder: they are pleasing for a while, but his overuse of suspensions became trying to this writer, though others may of course find the warm and sweet style endlessly acceptable. The director is inordinately fond of having his obedient singers give the impression of not breathing: this, too, is pleasing for a while, but some verses seem unrealistic. The organist is competent and discreet and sticks to flues. The engineering is outstandingly clear and faithful. Let not our minor criticisms give a false impression: the total effect of

the recording is most satisfying. The works presented are "O God of loveliness," "Crown Him with many crowns," "To Jesus' Heart all burning," "Jesus, my Lord, my God, my All," "Jesus, gentlest Saviour," "Holy God, we praise Thy name," "Hail, queen of heaven, the ocean star," "Ave Maria, gratia plena," "Regina coeli jubila," "Tota pulchra es, Maria," "Christus vincit," and "All the earth inviting." The last hymn, the jacket states, is by "St. Saens, adapted to The Finale of 'Symphony No. 3.'"

AMBROSIAN HYMNS: *Aeterne rerum conditor; Splendor paternae glorie; Deus Creator omnium; Lux alma Christe mentium; Jam surgit hora tertia; Agnetis almae virginis*; Choir of the Polifonica Ambrosiana, Don Giuseppe Salvini and Luciana Ticinelli Fattori (soloists), Mons. Giuseppe

Biella (conductor); Vox Productions DL 343.

These hymns are to be found in a large and exquisite collection of Ambrosian chants that also contains, on three records, numerous antiphons, alleluias, responsories, and other pieces. Vox has devoted particular effort to format: splendid and thorough notes, texts, and translations are contained in a handsome accompanying book, and the whole is encased in a magnificent white leatherette package. It is gratifying to see a large company with normal commercial interests devote lavish efforts to the preparation of material of such specialized appeal. Nowhere else can one find Ambrosian hymns recorded, nowhere else, indeed, is any Ambrosian material recorded with comparable care and comprehensiveness.

The notes point out that the hymns were chosen from some thirty thousand hymns and sequences that came into existence during Ambrose's time or thereafter. A careful defense is made of the authenticity of both the texts and the tunes of the hymns presented. Several stanzas of each are offered, utilizing the variety afforded by the fact that the choir has male and female singers and soloists. Those accustomed to Solesmes readings of Gregorian chant will find the slightly heavy and unmeasured accents of the singers quite different, but nevertheless quite pleasing.

Psallendae, processional songs in the form of a kind of rondo (the *Gloria* forming the repeated section) are unique in Ambrosian

chant and are related to hymns and sequences. Three of these are presented: *Splendor tuus*; *Pax in coelo*; and *Videntes stellam magi*. A *Psallentium* obeys a similar requirement of repetition, but of antiphons that may or may not be similar. Two examples of this kind of chant, which, with the *psallenda*, forms a link between hymns and the freer forms, are provided: *Usque in vita mea* and *Hortus conclusus*.

This is a project in the recording industry of unusual merit and daring. It presents material impossible to locate elsewhere and does so in a way that is artistic and beautiful from every standpoint. To it we give our highest commendation.

TWENTIETH CENTURY FOLK MASS (portions of Proper and Ordinary, including three hymns). Frank Weir and his Concert Orchestra with The Peter Knight Singers; Charles Young (cantor); Fiesta Records FLP 25000.

"Lord, thy word abideth," "There's a wideness in God's mercy," and "Now thank we all our God" are the three hymns that Geoffrey Beaumont has provided with new tunes in popular style. The first is treated as a caressing love song, the second as a lyrical waltz and the third in a style somewhere between a chorale and a serious popular song, if there is such a thing. This reviewer does not share the opinion that this music is sacrilegious, nor does he feel that it is in bad taste. It is attractive, melodious, and singable, and the style of the entire long work is consistent with itself. (This much

cannot be said of works by composers who take themselves much more seriously than Mr. Beaumont does.) His intention is to provide church music in the current and most nearly unanimously accepted style instead of in a style of the past, a style that may in its turn have drawn strongly upon secular elements (operatic influence upon church music is perhaps most obvious). It is at the very least an interesting experiment worthy of the attention of hymnologists and liturgologists; it is at the most a highly lyrical and attractive setting of the Mass. The comment should be made that very little jazz is involved.

—JAMES BOERINGER

The Hymn Reporter

G. William Richards, M.S.M., formerly Chairman of the Program Committee of the Hymn Society, has assumed Chairmanship of the Stake Music Committee of the Church of Latter Day Saints of Reno, Nevada. In addition to making visits throughout the stake to help organize choirs and counsel with conductors and organists, he will write a monthly letter of instruction directed to all who are concerned with music. The first twelve will cover the following topics: 1) Presiding Officers and Music; 2) Directing a Ward or Branch Choir; 3) Playing the Organ in the Church Service; 4) Learning to Use our Hymn Book; 5) Appropriate Music for Sacrament Services; 6) Sacred Music for Special Occasions; 7) Music in the Auxiliary Organizations; 8) Sacred

Music for Vocal Soloists; 9) Sacred Music for Vocal Ensembles; 10) Music for Instrumental Soloists and Ensembles in Church; 11) Sacred Music for Voices and Instruments; 12) Presenting a Cantata in Church.

The National Church Music Conference (NCMF) Convention took place in Detroit, Michigan, Nov. 30, Dec. 1, 1959. There was a great emphasis on hymns. The first afternoon, an address "Why Use Music in Christian Worship and Service" included a treatment of hymns used objectively and also stressed the value of the hymn. The discussion period that followed was largely on the learning of new hymns, which included the hymn-of-the-month method.

The next morning nearly two hours were given over to the presentation and discussion of the subject "The Use of Congregational Music and Song Leaders."

Some, if not all regional chapters have committees on hymns. In a hymn tune contest sponsored this past year there were many entries. Of the two favored by the judges, one was set to Thomas Binney's "Eternal light, eternal light;" the other to Maltbie Babcock's "Companionship." Both of these texts had been suggested by the committee heading up the contest. Miss Ruth Marsden, Miss Ruth Needham and Dr. Paul Wohlgemuth constituted the committee which will serve another year. A new contest for tune and text have been initiated. It is desired that the latter will provide the texts for next year's tune contest. —RUTH NEEDHAM

Spanish Language Hymnals in Latin America. Mrs. B. Foster Stockwell, of Buenos Aires, Argentina, has sent us a list of hymnals in Spanish, additional to those listed in *The Hymn*, October, 1959. They are *Himnos Evangélicos con Música*, segunda edición, aumentada y publicada por William F. Rice. Imprenta Metodista, Buenos Aires, 1901. *Himnos para las Iglesias Evangélicas*. Colonia Valdense, Uruguay, 1909. *Himnos Selectos*. Casa Unida de Publicaciones, Mexico, 1921-1936. *El Himnario Adventista*. Pacific Press Publishing Ass., California, 1921. *Himnario Infantil*. Casa Unida de Publicaciones, Mexico, 1922. *Nuevo Himnario para las Iglesias Evangélicas*. Colonia Valdense, Uruguay, 1923. *Himnos Selectos Evangélicos*, Bd. of Publications, Southern Baptist Convention, Buenos Aires, 1928-1958. *Himnario Cristiano* para el uso de las iglesias evangélicas. La Paz, Bolivia, 1929. *Himnos y Cánticos del Evangelico*. Buenos Aires, 1940. *Cantos Evangélicos*. Casa Unida de Publicaciones, Mexico, 1940? *Incienso Cristiano*, 3 vols. Mexico, 1941-47. *Lluvias de Benición*. Kansas City, 1947. *Culto Evangelico* para el uso de las Congregaciones del Sínodo Evangelico Alemán del Río de la Plata. 1948.

To be continued, July issue.

Correction

The date of death of Friedrich Filitz (1860) as it appears in *Hymnal 1940 Companion*, p. 434, and *THE HYMN*, January, 1960, is incorrect. Filitz died on November 28, 1876.

Reviews

Famous Stories of Inspiring Hymns by Ernest K. Emurian. W. A. Wilde Company, 1956, \$2.50.

Famous Stories of Inspiring Hymns continues a series begun in an earlier book, *Living Stories of Famous Hymns*. Stories of fifty hymns are included in this book, and the variety is such that gospel songs such as, "Brighten the corner where you are," noble hymns, "O sacred head now wounded," and children's songs, "Now I lay me down to sleep," all find their place.

Mr. Emurian's approach is dramatic here, too. The material provided can be utilized for many purposes including sermons, talks to youth groups, and as anecdotes for any occasion. The relationship between the sacred and the secular in source or later use is often an interesting part of the background of a hymn or song of worship. The stories are all factual and, together, form quite a collection.

—RICHARD W. LITTERST

Worship, Luther D. Reed, Philadelphia, Muhlenberg Press, 1959, 437 pp. \$6.75.

A work as gigantic in scope as *Worship* deserves wider recognition than a limited résumé can give it, to do it justice. That a lifetime of thought and study has gone into its making, with attention given to both the physical accoutrements of the church and the spiritual strength derived from the liturgy as an approach to worship, is obvious. The book is fascinating reading for clergy, organist, choirmaster or lay-

man. The author deals skillfully with a text that is of vital general interest, and answers the questions of many concerning the "ceremonial of worship" and its historical background. Scholarly, yet, not beyond the comprehension of the layman, Dr. Reed sums up its essence in the words, that "religion is the deepest concern of the human spirit, with music, the most powerful of human emotions. Hence, music should reach its greatest heights in the service of religion." With that statement, every sound thinker agrees.

The first nine chapters, or one-third of the book, guides the reader into "Worship as an experience and an institution." Its sub-titles of "Spirit of Obedience," the "Spirit of Reverence," the "Spirit of Communion" and so forth, outline the individual's approach to corporate communion with God. The liturgical and orderly approach into the presence of God, should awaken the conscience of those who so casually engage in the weekly services of the church with little or no thought of preparation. Whereas, awe might be inspired by an audience before the Ruler of a State, the concept of the presence of God, is lacking. Conduct is still a superficial practice for many before the Omniscent. This book points up the fact that quiet and meditation usher us into the right preparation for private or public communion with God.

From the physical standpoint, architects and building committees can find ample help in church planning. Materials, lighting equipment, pulpit, the proper location and space for the organ, choir

stalls, and many other features, may well be studied by those concerned with the problems of a new church structure. Altar Guilds may wisely use the chapters on paraments, candles, ornaments and vestments, thus receiving an insight into churchly matters which escape the casual communicant.

Naturally, the chief interest of the author is in the Liturgy of the Lutheran Church of which he has been a part for many years. "The Christian Liturgy" he explains, "is an art form . . . complete, possessing unity, scale, purpose. It is an instrument—spiritually keen, flexible, beautiful—fashioned by the fires of faith in the forge of experience." As in art, it is well "proportioned."

Martin Luther's revision of the Latin Mass in 1523, is basically the structure of the Lutheran Liturgy today. The Joint Commission, of which Dr. Reed was one of the foremost members, organized and edited the new *Service Book and Hymnal*. This *Service Book* together with a copy of *Worship* might well serve as a study for those catechumens seeking affiliation into the Lutheran communion, for, a concise, but thorough discourse is presented for each part of the Liturgy.

As a guide to the meaning and ministry of music in the church, the final sixteen chapters, or two-thirds of the book, stands as a monument of thinking and practice. In his statement that the "mechanics of worship must be unobtrusive" he is referring to the bowing and genuflecting, at times, becoming an

over-indulgence. However, the same statement might ably be applied to the organist or choir who make of the ministry of music a concert performance, omitting the spiritual meaning of worship. "Purity, significance, simplicity and restraint" is equally applicable in music as an attribute to dignified worship, as it is to religious ceremony. Technique alone will not suffice for an organist-choirmaster, for consistent practice is required to integrate music into the worship service. But, an organist lacking in Christian experience, had better not ally himself with the music of the church. Intelligence and devotion to his work are of vital importance toward reaching the heart of the communicant from the organ bench. Regard for detail in his selection of prelude, hymn or anthem should not be done at random. Preparation for rendition, above all, makes music vital but "unobtrusive."

Because of his scholarly thinking, coupled with interest and devotion to his subject, Dr. Reed has not overlooked the importance of congregational participation. He tells us how to sing hymns, how to learn new hymns, how to perform hymns (at the console) so that the congregation may sing praises and give thanks to God Almighty. Discussions of the hymns, their authors and composers as listed in the *Service Book and Hymnal* received detailed attention. Gleaning the best from a number of hymnals, the Joint Commission was forced to modify and rearrange certain settings of the hymns, for they found, for instance, that the Reformation

Hymn "Ein' feste Burg" of Martin Luther's own hand, had six different English translations and four different forms of the melody. Automatically, this would result in some confusion where the unaccustomed version was placed in the pews.

For the Choirmaster, a list of anthems, general and seasonal, as well as wedding music for the organist, is compiled. Good processions and recessions are designated, as is appropriate organ recital music preceding the ceremony: Bach, Vierne, Whitlock, Franck, and so forth.

We acknowledge, therefore, with deep gratitude the sensitive insight of Dr. Reed in churchly matters. As church musicians, we so heartily agree with the ideals of what conduct, music, performance and ceremony should be, and within our power strive to put these ideals into practice. But, the eternal question plagues us: How can we get the governing powers, the music committees, and the laymen to read books like this one? We know the answers—they do not, and in many cases, care not!

—HELEN ALLINGER

Jahrbuch fuer Liturgik und Hymnologie, 1957—Johannes Stauda Verlag, Kassel, West Germany, 1958; 252 pp., DM 26 (about \$6.25). All persons subscribing for all succeeding volumes will receive a discount of 20%.

This is the third volume in a series of handbooks dealing with various liturgies, specific phases of the present-day liturgical movement in Protestantism, especially in Ger-

many, and with hymnody of the past and present, with emphasis on research. It is the only Protestant counterpart to the Roman Catholic annual entitled, *Jahrbuch fuer Liturgiewissenschaft*. The fourth issue in the series, the annual of 1958, was to come off the press late in 1959. This significant literary project was originally subsidized by the *Verband Evangelischer Kirchenchoere*, the *Deutsche Forschungsgesellschaft*, and the *Landgraf Moritz-Stiftung*, Kassel. This third volume had the financial support of only the last-named of these three agencies.

Heading the project are Christhard Mahrenholz, Hannover, former professor of church music at the University of Goettingen and present chairman of the Liturgical Commission of the Lutheran World Federation; Karl Ferdinand Mueller, director of the *Kirchenmusikschule* at Hannover, and minister of music of the 1,200 congregations of the Lutheran Church of Hannover, and Konrad Ameln, Luedenscheid, Westphalia, distinguished musicologist, director of orchestras and choirs, one of the "Vaeter der Singbewegung" in Germany, a member of the United Church (Reformed and Lutheran). Dr. Ameln is the editor of the sections of each annual dealing with hymnody.

These three co-editors have had the cooperation of about 70 contributors in twelve countries, including three members of the Hymn Society of America: Walter E. Buszin, St. Louis; Ulrich Leupold, Waterloo, Ontario, Canada; and Arthur Piepkorn, St. Louis.

Two full pages preceding the table of contents of the 1957 annual are dedicated to the memory of the late Dr. Leonhard Fendt, professor of practical theology at the University of Berlin, university preacher, author of many works, and one of the contributors to the *Jahrbuch* series. At one time professor of dogmatics at the Roman Catholic seminary at Dillingen and sub-regens of that school, he joined the Evangelical Church in 1918. Although he became a staunch Protestant, he did not at any time deny his Roman Catholic heritage, but became widely known as an exemplar of the truly ecumenical spirit. His last work, *Einfuehrung in die Liturgiewissenschaft*, was published posthumously in 1958.

The main articles in each *Jahrbuch* pertain to the newest findings of research. Other parts of the book are reserved for shorter articles, "Miszellen," and a very comprehensive bibliography of all new publications in this field coming off the press in many languages in the preceding year.

Among the five major articles of the 1957 annual is a very scholarly contribution on the *New Gesengbuchlen* of the Moravian Brethren compiled by Michael Weisse in 1531. The writer is Camillo Schoenbaum, a native of Vorarlberg, Austria, but since 1951 a resident of Dragor, Denmark, where he is a free-lance writer in the field of musical research. *Geistliche Lieder und Psalmen*, the *Kantional* of Georg Weber of Weissenfels, published in 1588 at Erfurt, of which only one copy is extant (in the li-

brary of the University of Goettingen), is subjected to a thoroughgoing analysis by Ludwig Finscher. Facsimiles illustrate each of these long articles as well as other contributions to the book.

Among the shorter articles is one on the influence of Pietism on German hymnody as borne out by the highly controversial *Nordhaeuser Gesangbuch*, 1735, clearly delineated by Wolfgang Lidke. Pierre Pidoux, Territet, Switzerland, a leading authority on psalmody, sheds new light on the *Aulcuns Pseaumes et Cantiques mys ent chant à Strasbourg*, 1539. His countryman, Markus Jenny, Weinfelden, Switzerland, secretary of the recently founded International Fellowship for Research in Hymnody, has an article on the tunes for "Ein feste Burg" and "Wir glauben all an einen Gott." In the case of the former he refers to an article by Dr. Ameln in the first issue of the *Jahrbuch*, which Jenny amplifies by stating that Switzerland did not follow Germany in substituting an isometric tonal pattern for the original polyrhythmic one. He points out that this has been definitely established by the Swiss authority, E. Nevergelt.

Gelobet sei der Herr, the commentary or handbook to the new German Protestant hymnal of Switzerland by Theophil Bruppacher is reviewed by Herbert Nitsche. In it Bruppacher is taken to task for what Nitsche regards as gratuitous "digs" and categorical judgments aimed at the compilers of that hymnal. While Nitsche concedes that Bruppacher brings much

that is really valuable and helpful, he criticizes many statements in the book as narrow, intolerant, extravagant, and inaccurate. It is Nitsche's opinion that the procedure of a denomination in appointing and editorial committee for its official hymnal should also be followed in the case of the official handbook. Persons well versed in theology, music, history, biography, and languages should be appointed to write the commentary. Evidently he does not know that an American church body once tried that method with results that were not very satisfactory. (Each one of some forty clergymen and organists received rather arbitrarily a block of about two dozen consecutive hymns in the hymnal to write about with varying results.)

An article by W. Lipphardt on "Neue Forschungen zur Gregorianik" (new research activities in the field of the Gregorian chant) in the 1956 issue of the *Jahrbuch*, is sharply criticized in the 1957 issue by Helmut Hücke who takes exception to 21 of his statements. Lipphardt is given an equal amount of space, 2½ pages, for his reply. In closing his rebuttal he makes the observation that such controversy can do much to resolve many problems in hymnody.

There are many other fascinating articles. Dr. Buszin does a good piece of work in reporting developments in the United States, including the listing of all newer works, sometimes with very brief reviews; likewise, a listing of all 22 papers published by The Hymn Society of America.

—ARMIN HAEUSSLER